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AMUSEMENTS

Balace.

"Upstairs and Down"—social extremes which seldom meet in a conventional world—came together with joyous inconsequence at the Balace last night, thanks to Oliver Morosco, who presented the play, and to Mr. and Mrs. Hutton, who wrote it.

"Upstairs" meant the lounge porch of the Anthony Ives' summer home on Long Island, and the servants and the household represented the latter section of society's great divide.

The porch, picturequely luxurious as to vines and hammocks, served as background for the firings of a house party of society's smartest set. It was a sophisticated party with no prudish notions as to the value of kisses. They were passed around as generously as though they were confessions in a box. But they were added with such such captivating insouciance and greeted with such an endless chain of laughter, that it really seemed as if the audience were urging the love-making along.

The hero of the party, Capt. Terence O'Keefe, of the Irish aristocracy, the lightful scamp and at heart a very honorable gentleman, plays the game to impartially while the male and female flirtations he finds himself drinking from the same glass with his hostess and an enticing young widow, via three long straws. But nobody takes anything seriously; the sweet young thing who vows she will give her eternal soul for the Irish aristocrat, while enjoying the fun, had it in the right place, was proved by the applause that welcomed the reunion of the host and hostess after Anthony and overheard his wife confess to O'Keefe in sudden defiance of things generally that she was tired of money, and wished she was married to a butcher with twelve children. It was the one real, emotional moment of the three acts and was beautifully done.

But the servants were not so humorously indulgent as the big audience that filled the theater to its doors. The butler was shocked at goings on above stairs, and spent much earnest time in upbraiding the morals of the maids and men, which were being endangered by the philandering of Capt. O'Keefe's valet.

The second act shows the kitchen, with the servants busy at a table pasting scraps from the upstairs waste basket. The diplomatic old butler, with a knowledge of human nature, combines gratification of curiosity and good works by offering a reward of 10 cents for whoever patches together the first letter; the money to go in a missionary basket which he has instituted for the reception of fines; spilling gravy on a table cloth, for instance, costing the offender a nickel.

And when, at the suggestion of Capt. Terence, the house party on its way to moonlight bathing, parades through the kitchen in gaudy garments, the old man orders the maids to "air the room," and grumbles of "fumigation." And then, the fun being over, Capt. O'Keefe finds that he really loves the one gentle, soft-voiced girl in the crowd—a guileless young creature, who has named an automobile accident to catch his interest, but who is really very nice. The promises made for the "typical Morosco company" hold good to the last adjective. Courtney Fox, as the lovely young captain; Fred Tiden, as Anthony Ives; Orlando Day, as the charming valet; Paul Harvey, as the big-hearted clumsily timid "Tom" and Lee Carillo, as the valet, who fulfills the adage "butler like man," were as natural as men of their type of stage; and all the elements of dress, set design and charm of personality that romance calls for were visioned by Christine Norman, as Nancy Ives; Roberta Arnold, as the alluring widow; Mary Service, as the girl who wins the heart of the Irishman, and Juliet Day, as her precocious younger sister, who fails.

Poll's.

One does not have to be Irish to enjoy "Little Peggy O'More" at Poll's this week. There is a whimsical sweetness, a naive completeness about the adventures of the little Irish girl which is real enjoyment to the spectator, regardless of his ancestry. The four acts of the play, all laid in the United States, sparkle with the wit for which Brian's "little green eye" is famous. The plot is simple and indeed never together in "Little Peggy O'More," and heart interest of the right kind, the clean kind, overflows in it. The play has a story easy and pleasant to follow, having to do with Peggy when she comes to America as the ward of an old sweetheart of her mother. Peggy hits the country just in the middle of a big political fight in the city in which she arrives. Of course, there is a rival politician for her guardian's job and also for fair Peggy's hand. Then there are plenty of whimsical characters, lovable winners, too, besides Peggy. Ada Girard, as Peggy, has no trouble winning the hearts of the audience. Her work throughout is most capable, and at all times enjoyable. Oscar O'Shea, as Dan Murphy, her guardian, makes an ideal lover who finally wins the hand of his ward against younger but inferior competition. Others of special capability are Edward Clark Lillie, Ethel Barr and Esther Evans. The four scenes are unusually well set.

B. F. Keith's.

For wide variety and novelty the bill at Keith's this week furnishes an evening of ideal entertainment. Adelaide and Hughes are headliners in a dance carnival which introduces fifteen artists and an augmented orchestra. The "Birth of the Dance" is first exemplified. Then Adelaide, in her petite and ethereal, accompanied by J. J. Hughes, demonstrates a minut and other "classics of an age." Catchy "divertissements" follow, showing the development of the dance and fads of the times. The act closes with an allegorical ballet based on present-day military conditions, with Adelaide representing Peace, a demure maiden in love with Civilization, which is impersonated by Hughes, over whom War, a vampire, has a special sway. Miss Theodora Keen portrays War, and other clever dancers the various nations now engaged in conflict and trying to allure Civilization.

Vivian and Genevieve Tobin, precocious youngsters in "The Age of Reason," philosophize in a sophisticated sort of way on the divorce evil, the troubles of bringing up their parents, the shortcomings of their elders, the compatibility of their parents and the general trend of society in these advanced days. This number also was very well received.

The Spanish violinist, Ota Oyat, captivated the audience last evening with his stringed interpretations. Both in gypsy airs and humorous numbers he won prolonged applause. Carmela and Rosa Ponzillo, Italian girls, contributed several excellent vocal selections, including Tosca's "Good-bye, Summer." They make a specialty of the better sort of songs and dances, and the "Faint and Frenzied" dances are the offerings of the four Amaranth sisters.

Interesting news pictures by the Pathe Weekly close an unusually good bill.

Cosmos.

The act of substantial interest among the five big features of a good nine-act bill at the Cosmos Theater this week is Edmund Gray's little one-act play, "On Stony Ground," which is well presented by Little Williams, the popular comedienne, and her company. In the main it is a strong comedy which deftly blends pathos and pathetic humor, and in it Miss Williams shines as a star, supported by a fine company. The play is a high-class comedy and is a real gem of the stage. It is a rare opportunity to see a play of this quality in a theater of this size.

gymnasts and acrobats, whose act has a pleasing transformation scene, and "The Devil's Daughter," one of the best "child acts" ever presented at the Cosmos. A blackface comedian furnishes genuine fun, and a comely chorus is quite effective in a chorus, in which the nations are represented by girls in costume, among other pleasing features.

Gayety.

One goes to the Gayety Theater this week to laugh with play which does it. Other people there are with the Welch show, who have the ability to tickle the risibilities of the patrons, and some there are who have not. Some of the show is excellent and some of it is merely slapstick. Dorothy, the girl of the chorus, is quite pretty. They sing and dance very well, and are delightful in their special songs.

Howard.

"Within the Law," given by an "all-star" colored cast, is the attraction at the Howard Theater. It is the well known play of an innocent woman railroaded to jail, who, on her release, finds "within the law," but did things in revenge that closely approximate crime. Mrs. Charles Anderson, as Mary Turner, was warmly applauded. The remainder of the company also acquitted themselves well.

Photoplay Features.

Casino.

"The Fall of a Nation," Thomas Dixon's film spectacle of "the origin and destiny" of this country, is having its first presentation outside of New York at the Casino Theater, where it will remain throughout the week.

As the stupendous production has been released to the theater a month in advance of any other American city, it is obvious that in retaining it at the Casino the management is to establish a standard of distinction which it is intended to maintain. The picture is a masterpiece of the entire output of superlatives would fail to vision "The Fall of a Nation" as the most important of the new nation's romance of love, the splendor of hyphenated loyalty and woman's sacrifice, and its real significance is in the prophecy without chance of fulfillment, there is no discounting the historic value of the play's prologue glimpses of the world's tyrannies, the emigrants to our shores. Educational interest is added to scenes depicting epoch-making events of the nation's history, and for those in search of extra pulse beats nothing more dramatic has been seen in the theater since the production of this picture. The picture is a masterpiece of the entire output of superlatives would fail to vision "The Fall of a Nation" as the most important of the new nation's romance of love, the splendor of hyphenated loyalty and woman's sacrifice, and its real significance is in the prophecy without chance of fulfillment, there is no discounting the historic value of the play's prologue glimpses of the world's tyrannies, the emigrants to our shores. Educational interest is added to scenes depicting epoch-making events of the nation's history, and for those in search of extra pulse beats nothing more dramatic has been seen in the theater since the production of this picture.

The music, written by Victor Herbert, for the production and played by an augmented orchestra, provides an undercurrent of melody in touch with the spirit of each scene. Aside from the music, the production will appeal to music lovers who recognize Victor Herbert's masterful ability as a composer.

Columbia.

A pretty love romance, starting in the highlands of Scotland and ending in America, is pictured in "The Daughter of MacGregor," the main photoplay attraction at the Columbia. The first half of the week, "Valentin," Grant, who is the author, is also delightfully pictured in the title role. Sydney Mason also is seen in an important part. The picture starts with a scene in the highlands of Scotland showing Jean MacGregor, a little shepherdess, in the field feeding her sheep. Her father, a stern parent, a staunch believer in Christianity. A young millionaire, holidaying in the highlands, meets the young lass and a friendship springs up between the two. An old maid, who is also somewhat of a hypocrite, seeing the two together, tells an exaggerated tale to the father of the girl which stirs his anger. He rebukes his daughter, and she is unable to stand this, and the approaching marriage between her father and the old maid, decides to go to America, where she meets her father. After the girl disappears the young millionaire returns home to America, and on a visit to the town where she belongs to his father discovers the little girl of the Scottish highlands, whose uncle is in it. From this the road is short to her happiness.

Crandall's.

"The Unwritten Law," Edwin Milton Royle's drama in photoplay form, featuring Beatrix Michelena in the first role, is the main attraction at Crandall's for some time, was given its first presentation at Crandall's Theater yesterday, and will be shown to and including Thursday. The story of the play is familiar to theatergoers, and it is

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presented with dignity in the photoplay, with Miss Michelena in a role familiar to her admirers and in which her emotional power as an actress is a dominant feature. The masculine roles are played in the picture by William Pike and Andrew Robson.

Leader.

A stirring protest against the cruelty of civilized humanity's worst punishment—so-called "public opinion"—is contained in the yesterday and today's feature at the Leader Theater, a Paramount-Lasky production, "Public Opinion." In which Blanche Sweet is pictured. The story tells of how a girl, dressed with a young doctor from a prudish American small town, and how after she finds him to be already married she leaves him and goes to a big city, where she becomes a nurse. In the city she meets the son of a wealthy woman whose stepfather is the doctor with whom she had eloped. Things ran smoothly until a woman from the country comes to the city and recognizing the girl, tells the story of the scandal. Events then move rapidly. The doctor poisons his wife, but the girl, who has been called in as nurse by a young man, is accused. Circumstantial evidence points her out as guilty, but the son, who is a young man on the jury discovers a flaw in the prosecution's evidence and of the "twelve good men and true" return a verdict of "not guilty." Public opinion, however, still holds her as a criminal, and it is not until the doctor is murdered by an accomplice in other unsavory work that the truth comes out. Altogether the picture is a big lesson.

Garden.

The principal attraction at the Garden Theater yesterday was "Mister 44," a comedy photoplay featuring Harold Lockwood and May Allison. Its heroine, a sunny-haired girl of the city, tires of its tinselled gayety, tinges of its men of flabby mind and body, long for the great outdoors and dreams of a hero—a real man with a forty-four "chest." She ultimately finds the man in the Canadian north woods by the strangest sort of chance, and the events that follow are very full of romance, thrills and delightful contrasts. Many interesting glimpses are given of life in a real man with a forty-four "chest." She ultimately finds the man in the Canadian north woods by the strangest sort of chance, and the events that follow are very full of romance, thrills and delightful contrasts. Many interesting glimpses are given of life in a real man with a forty-four "chest." 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